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Feronia, much as we Philadelphians, when we go to Boston, take the steamer from New York to Fall River. At Forum Appii, says Horace,

'I declared war on my hunger, for the water was horrible, and I waited in no unruffled frame of mind for my feasting fellow-travelers. And now night was making ready to draw the shadows over the lands and to sprinkle the constellations on the sky; then the slave-boys began to wrangle with the boatmen, and the boatmen with the slave-boys: "Lay alongside here! You're taking on too many—the boat is overloaded! That's quite enough!'. While the fare was being taken up and the mule was being harnessed, a full hour passed. The gnats and frogs—swamp nuisances—drove sleep away, while two near-wine soaks, a boatman and a traveler, outsang each other to the girl they'd left behind them. At last the weary traveler dropped off to sleep; the lazy boatman tied the mule's traces to a rock and let it out to graze, then flung himself down on his back and snored. And now the day was dawning, when we saw that the boat was not in motion; nor did it start until one choleric passenger jumped out upon the bank and with a willow cudgel trimmed the mule's and boatman's—head and back. 'Twas nine o'clock, or somewhat later, when we landed at Feronia'⁶⁸.

Yet despite his pontophobia—I must invent a word, since it cannot be called hydrophobia—Horace did once after this offer to go to sea. When Octavian was making ready for the final conflict with Antony, Horace thought that Maecenas, his patron, was intending to take an active part in the campaign, which, you will remember, was a naval one, and asks, if his patron goes, 'What will become of me, who find life pleasant only if thou live, a burden otherwise? Shall I, upon thy bidding, lead a life of leisure that is not sweet but in thy company, or shall I bear this toil of war with a spirit that befits not weakling men? I'll bear it, and stout-heartedly will follow thee through Alpine ridges and forbidding Caucasus, or to the farthest Western bay. Wouldst ask, how by my toil I may aid thine, I, no man of war and none too strong? If I attend thee, then the dread in which I am will be decreased; but separation strengthens fear. . . . Gladly will I serve through this and every war to win thy gratitude',

and not that Maecenas may enrich him, for 'thy generosity has already enriched me enough and more'⁶⁹. But all through the poem we feel that Horace is shaking in his shoes from terror that his offer may be accepted, though he might have realized that on a serious fighting campaign he would have been an encumbrance rather than a help. One may note that he did not give the only reasonable excuse for his presence amid the fighting, namely the immortalization in verse of heroic exploits performed under his eyes.

Pray do not think that I am speaking in depreciation of good old Horace; we may poke a little fun at our friends' follies and foibles, and not give offense, if our friendship is close enough. It is because I feel, rightly or wrongly, such a sense of intimacy with our poet through much reading of his writings, that I feel privileged, again rightly or wrongly, to speak of him with a little levity which is meant only in a kindly spirit. Horace himself would have been the last to take

himself too seriously, or to think of himself as cast in an heroic mold. So we may say of him that he did not like water either in the sea or out of it, unless it was murmuring a lullaby in a prattling brook or had been poured into an alcoholic beverage; and that with this attitude a narrow escape from drowning had something to do. I place this experience on the East coast of Italy, as he was returning under Octavian's amnesty in 41 B. C., and support this view by the passages already cited⁷⁰.

'Many brave men lived and died before Agamemnon; but they are all buried in a long night of oblivion unwept and unknown, because they lack a sacred bard'⁷¹.

So, if Horace chose not to speak more explicitly of his personal adventures, they remain unknown, unless conjecture and imagination help us restore the picture. It is not merely the future which the god wittingly veils in dark and foggy night, and laughs if man *ultra fas trepidat*⁷². The past as well he veils in dark and foggy night; perhaps, too, he laughs if, in his conjecturing, man *ultra fas audet*.

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REVIEWS

The Dramatic Values in Plautus. University of Pennsylvania Dissertation. By Wilton Wallace Blancké. Geneva, New York: Press of W. F. Humphrey (1918). Pp. 69.

At the Sixth Annual Meeting of The Classical Association of the Atlantic States, held at Philadelphia, May, 1912, Dr. Blancké presented a paper which he called Plautus as an Acting Dramatist. The paper was published in THE CLASSICAL WEEKLY 6.10-13, 18-20. The material seemed so useful and helpful that the reviewer included the article in the collateral reading of a class in Latin Comedy. It certainly proved an aid in securing more sympathetic and spirited translations.

The seedling has now matured into an inaugural. Dr. Blancké sets out to establish (17)

that Plautus regarded his adapted dramas merely as a rack on which to hang witticisms, merely as a medium for laugh-provoking sallies and situations.

His special equipment consists of a sensitive funnybone and unenforced courses in farce, burlesque and vaudeville, in addition to those of the Graduate School.

Dr. Blancké's views can be most succinctly and satisfactorily indicated by his catalogues on page 34. In the

Machinery characteristic <also> of the lower types of modern drama—farce, low comedy, musical comedy, burlesque shows, vaudeville and the like,

he notes:

A. Devices self-evident from the text. 1. Bombast and mock-heroics. 2. Horse-play and slap-sticks. 3. Burlesque, farce and extravagance of situation and

⁷⁰Especially Carm. 3.4.25-28, 2.6.5-8, 3.27.17-20, 1.5.12-16; and the passages referring to the Adriatic.

⁷¹Carm. 4.9.25-28.

⁷²Carm. 3.29.29-32.

⁶⁸Serm. 1.5.7-23.

⁶⁹Epod. 1.

dialogue. B. Devices absurd and inexplicable unless interpreted in a broad farcical spirit. 1. The running slave¹. 2. Wilful blindness. 3. Adventitious entrance.

He then lists

evidences of loose composition which prove disregard of technique and hence indicate that entertainment was the sole aim. A. Solo speeches and passages. 1. Asides and soliloquies. 2. Lengthy monodies, monologues and episodic specialties. 3. Direct address to the audience². B. Inconsistencies and carelessness of composition. 1. Pointless badinage and padded scenes. 2. Inconsistencies of character and situation. 3. Looseness of dramatic construction. 4. Roman admixture and topical allusions³. 5. Jokes on the dramatic machinery⁴. 6. Use of stock plots and characters.

These catalogues were made on the basis of passages which are either quoted or cited. From a mass of evidence it is deduced that the mission of Plautus was laugh-producing; that his plays were professedly mere entertainment, and consciously satire, and that by placing them low in the dramatic scale we obviate the necessity of explaining unrealities and absurdities. The conclusions seem so sound that the reviewer does not care to take issue with them in general, although he would not place well-constructed plays like the *Captivi* and the *Rudens* in the 'rack' class. As great a critic as Lessing calls the *Captivi* 'the best comedy ever put on the stage'.

Plautus was competing with a drama in which "merry quip and banter were more conspicuous than plot". A noisy, turbulent, largely illiterate open-air gathering out for a holiday is not going to find amusement in a high form of dramatic art. From the prologue to the *Poenulus* we can get some idea of the confusion during the performance. The bawling of infants in arms, the rushing of attendants for refreshments, and the ejecting of slaves from seats unpaid for were no doubt great sources of disturbance. Time after time, in the Prologues, Plautus felt constrained to ask for silence and attention on the part of the spectators⁵. No doubt it was continued provocation that caused him to say in *Miles Gloriosus* 81-82:

Qui autem auscultare nolet, exsurgat foras
ut sit ubi sedeat ille qui auscultare volt.

That diversion was the aim of Plautus is indicated by the admonition, *excite ex animo curam* (Cas. 23). No doubt it required but little effort for him to cater to the spectators, since his own temperament probably coincided very largely with theirs. It was not mere accident that refined Terence rather than boisterous Plautus saw the theater deserted for the rival attraction of rope-dancing.

Although it is clear that Plautus was actuated primarily by a desire to amuse, it is unfair to imply that

he had no other mission. The occasional coarseness of his plays was a great improvement on the obscenity and lewdness that must have characterized the native Italian farce and burlesque. He doubtless did elevate the stage and consciously work to that end. That at times he did feel the restraint placed upon him by the character of his audience, is shown by the warning in the prologue of the *Captivi* that the play was not going to be 'spicy'.

Neque spurcidici insunt versus inmemorabiles:
hic neque periurus lenost nec meretrix mala.

To the list of cogs in Plautus's dramatic machinery, one would like to add verbal acrobatics, an expression in keeping with Dr. Blancké's style of nomenclature. Linguistic cleverness is, however, not so much an independent cog as a lubricant for all the cogs. It makes them go. Puns, plays, quips, and repartee abound everywhere and keep the spectators on the *qui vive*. Any one who has seen fakers and nostrum sellers present little open-air skits in the Trastevere preparatory to hawking their wares is brought to realize how the Italian temperament responds to verbal play and witticisms. Once the laughter has been set in motion the quality of the jokes may deteriorate in much the same manner that cheaper wine may be served after the appetite has become a little dull. He would be a rash man who would deny that there is some cheap wit in Plautus.

Another lubricant, to which, much to the reviewer's satisfaction, Dr. Blancké devotes more attention (see pages 23-26) than do the annotated editions of the plays of Plautus is *gestura*⁶. The reviewer was fortunate enough to see a presentation of *La Fanciulla del West* in the opera house at Palermo. He is firmly convinced that the violent twisting and squirming of the protagonist, in a scene in which he had his hands tied behind his back, were due to a deep-seated impulse to use his hands to aid his thought. On another occasion the reviewer saw (he was going to say *heard*) a spirited monologue in gestures which lasted fully two minutes. The Italians very frequently end sentences with *ma*, 'but', which causes one writer to say that they can express any idea with a *ma*. This is by no means true. They continue the thought with a shrug of the shoulders, with facial play and with gesticulation. As Tasso puts it (4.85):

E ciò che lingua esprimer ben non puote,
Muta eloquenza ne' suoi gesti espresse.

It is narrated that

King Ferdinand returning to Naples after the revolt of 1821, and finding that the boisterous multitude would not allow his voice to be heard, resorted successfully to a royal address in signs, giving reproaches, threats,

¹A valuable collection of material which overlaps in some particulars that of Dr. Blancké has been made by C. Knapp, *References in Plautus to Plays, Players and Playwrights*, *Classical Philology*, 14.35-55 (January, 1919). On the slave out of breath, see 48-49.

²Cf. Knapp, 46-48.

³Cf. Knapp, 51-52.

⁴Cf. Knapp, 48-50.

⁵Cf. Knapp, *Classical Philology* 14.47, 55, *Art and Archaeology* 1.202-204.

⁶To the bibliography of the Terentian MSS. miniatures should be added (26) references to Karl E. Weston, *The Illustrated Terence Manuscripts*, *Harvard Studies* 14.37-51, which is accompanied by 92 plates; and to Professor Catharine Saunders's dissertation, *Costume in Roman Comedy* (Columbia University Press, 1909). See *THE CLASSICAL WEEKLY* 3.178-180). The reader would likewise be thankful for a reference to the 151 reproductions of Latin manuscript 7899 issued by the Department des Manuscrits, Bibliothèque Nationale, Paris.

admonitions, pardon, and dismissal to the entire satisfaction of the assembled lazzaroni?.

The use of gesture was just as prevalent in antiquity. Everyone is familiar with the story told by Macrobius (3.14.12) of the tilts between Roscius and Cicero, in which the actor employing gesture and the orator using words vied with each other to see which could express more frequently the same thought. As Cicero says (De Oratore 3.222), *est actio quasi sermo corporis*. The face is the *sermo tacitus mentis* (Cicero, In Pis. 1.1), and facial expression is often a substitute for words (*est saepe pro omnibus verbis*, Quintilian 11.3.72). The right hand is the *divinae eloquentiae ministra* (Seneca, Suasoriae 6.19).

There was, then, a language of gestures, as there was of words, and the letters that spelled the ideas were fingers, hands, arms, eyes, facial muscles, in fact the whole body. The Romans did in fact many times describe gesture language in the same terms as verbal talk⁸.

One must remember too that gesture made a greater appeal in proportion to the illiteracy of the audience. "Action is eloquence and the eyes of the ignorant more learned than the ears" (Coriolanus, 3.2.76-77).

A twentieth-century Jorio⁹ equipped with a camera and a thorough knowledge of ancient references to gestures¹⁰ could perform a valuable service for the Classics by making an illustrated study of Italian gestures, and comparing them with those of the ancients.

Dr. Blancké was so engrossed in the larger aspects of his problem that at times he overlooked some obvious points of translation. One does not need to change the meaning in order to get translations that go. *Num quisquam adire ad ostium dignum arbitrat*, Merc. 132 ('Won't some one condescend to come to the door?'), is changed to "Isn't anybody supposed to have the job of tending door?" (49), which is equivalent to asking if there isn't a *janitor*. The impatient question *Quin mihi faenus redditur?*, Most. 575 ('Why isn't my interest being paid?') is rendered by "Won't my interest be paid?" (43). *Aedes festivissimae* (Curc. 93) is called "temple of joys" (40) with total disregard of the regular meaning of *aedes* in the plural. On page 43 *pistrinorum civitas* (Pers. 420) is translated by "you king of the treadmill". The reviewer knows of no baker's treadmill at Pompeii or elsewhere. 'You city-full of mills' would approximate the humor of exaggeration in the original.

On page 24 we find a surprising comment: "It is most unfortunate that we have lost Cicero's treatise De Gestu Histrionis". The reader is referred to Cicero Ad Att. 6.1.8. Turning to the passage indicated we find the following sentence:

⁸Mallery, Annual Report of the Bureau of Ethnology, 1879-1880, page 294.

⁹Compare, for instance, *orchestrum loquacissimae manus, linguosi digiti, silentium clamosum* (Cassiodorus, Var. 1.20); *mauer puer loquaci* (Terentianus Maurus 2496); etc.

¹⁰Jorio, *La Mimica degli Antichi*, Napoli, 1832, gives a number of cuts of Neapolitan gestures which resemble those of the ancients. The work is interesting and instructive, but the study was made with insufficient ancient data.

¹¹Sittl, *Gebarden der Griechen und Römer*, is the most comprehensive collection we have, but it is by no means exhaustive.

Οὐκ ἔλαθέ σε illud de gestu histrionis, tu scelestē suspicaris, ego ἀφελῶς scripsi.

Part of the note of Tyrrell and Purser reads thus:

Cicero had written something about the gesture of some actor. Atticus thought it was a hit at Hortensius, of whom Cicero says (Brut. 303) that his gestures were too artificial for an orator.

The omission from the thesis of a formal and imposing bibliography is, to say the least, unorthodox. Many books have been consulted, but the point of view and treatment are so independent that the omission seems justified. A compilation of works mentioned in the notes would create an unwarranted impression of indebtedness to 'Kultur'. Dr. Blancké's views are destined to shock our Teutonic brothers. What German authorities he does notice serve only as tenpins to be summarily bowled over. On them he has scored a 'strike'.

Scholarship will feel indebted to this thesis not so much for ascertaining new facts as for calling attention to the frequency and scope of certain characteristics of Plautine drama and for systematizing and classifying them¹¹. The thesis should be accessible to all instructors teaching Latin comedy for the first time.

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The First Six Books of the Aeneid. Edited, with Introduction, Notes, Vocabulary, and Passages for Sight Translation, by Harry E. Burton. Boston: Silver, Burdett, and Company (1919). Pp. xx + 530.

A new edition of the Aeneid, to justify its existence, should exhibit some marked originality in treatment, or in interpretation, or in the 'aid and comfort' it affords to its enemy, the High School student. In the present work there is the usual Introduction, dealing with the life and works of Vergil, the story of the poem, and the structure of the verse. This information is condensed into twelve pages, and seems to set the pace for the make-up of the entire book. Of course the text itself admits of no condensation; but the Notes and the Vocabulary are condensed almost to tabloid form, so that this portion scarcely lives up to the aim announced in the Preface, "to supply all the material needed for the study of Latin poetry as it is ordinarily conducted in Secondary Schools". There are 179 pages of text, and but 183 pages of by no means closely printed notes and comment, so greatly needed by the novice in Latin poetry. The Notes, indeed, are valuable for many tasteful renderings of the text in passages more or less difficult, and they contain useful suggestion and explanation in places. But quantitatively they have approached the irreducible minimum, especially on the grammatical side. The beginner in the Aeneid is certainly very far from even a reasonable mastery of Latin syntax. He needs grammar, and plenty of it;

¹¹For this reason one is inclined to regret that more comprehensive lists of illustrative passages were not given in citation.